

The Flyleaf

Friends of Fondren Library Vol. 47, No. 2

Spring 1997



At Long Last, A Real Library for Rice



A LETTER TO THE FRIENDS

Dear Friends of Fondren Library,

As we sit in the middle of our wet Houston winter, we can reflect on a busy fall and can anticipate an eventful new year. On January 29 the Friends greeted 1997 by honoring over 50 Rice authors with a lively reception and round table discussion. Then on February 16, we were delighted to co-host once again with the Shepherd Society the annual Schubertiad. Almost every seat was filled, and if you were unable to join us, I encourage you to look for the date next February.

The much anticipated, always interesting, annual Book Sale occurs March 14-16 in the Rice Memorial Center, to be followed by the 17th Annual Fondren Saturday Night on April 19, 1997. This year the Friends are very pleased to honor Anne and Charles Duncan in the new Computational Engineering Building, named Anne and Charles Duncan Hall. We will celebrate their many years of extraordinary service to Rice and the community. I do hope to see many of you.

The following Wednesday, April 23, 1997 at 6:00 p.m. Dr. Richard Smith, Director of Asian

Studies, will discuss a rare and important recent library acquisition made possible by funds provided by the Friends of Fondren Library. A late 18th century Chinese map of the world will be on view in the Kyle Morrow Room. Please join us for light refreshments as Dr. Smith reviews this acquisition.

We conclude our year with our Annual Meeting to be held at the Cohen House on May 20, 1997. Our speaker is Vice Provost and University Librarian, Charles Henry, Ph.D. The Board of Directors of the Friends of Fondren is delighted to work directly with Chuck, and I know you will be as intrigued as we are when you hear of his vision for Fondren.

Thank you for your membership in the Friends. You have an enthusiastic and generous Board of Directors, working hard to enrich our library endowment. Plus we have a good time!

Cordially,



Sally K. Reynolds

FONDREN LIBRARY

Founded under the charter of the university dated May 18, 1891, the library was established in 1913. Its present building was dedicated November 4, 1949, and rededicated in 1969 after a substantial addition, both made possible by gifts of Ella F. Fondren, her children, and the Fondren Foundation and Trust as a tribute to Walter William Fondren. The library celebrated its half-millionth volume in 1965 and its one-millionth volume on April 22, 1979.

THE FRIENDS

The Friends of Fondren Library was founded in 1950 as an association of library supporters interested in increasing and making better known the resources of Fondren Library at Rice University. The Friends, through members' contributions and sponsorship of a program of memorials and honor gifts, secure gifts and bequests, and provide funds for the purchase of rare books, manuscripts, and other materials that are needed to support teaching and research at the university.

THE FLYLEAF

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Contents

The Next Library	Page 4	Rice Authors	Page 19
News and Notes	Page 8	Schubertiad	Page 22
Stalking the Wild Story	Page 10	Anne and Charles Duncan	Page 24
At Long Last, A Real		Friends of Fondren Library	Page 26
Library for Rice	Page 16	Gifts to Fondren Library	Page 27

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The Next Library

by Charles Henry, Vice Provost and University Librarian

From Remarks to the Association of Rice Alumni:

Fondren Library is unique to Rice but is also representative of many issues that confront academic libraries in the United States. Let us think of libraries somewhat differently—not as buildings, but more from an archeological perspective. Libraries are a collection, not only of books and computers and people, but also of certain historical and social traditions. Externally they represent different architectural styles; internally, they can reflect a complex of ancient and modern influences, as well as different models of learning and teaching. A library, in other words, should tell you a good deal about the culture in which it is found, and the older traditions that have helped shape it.

Go back to about the middle of the last century—the mid-1800s. How many hours would you guess the library at Princeton University was open each week? The answer is one hour per week! This simple fact reflects a good deal about the then contemporary educational environment and represents vividly the model of learning at the time:

- the institution was largely undergraduate
- students were taught more on a rote basis, memorizing sections of work
- there was almost no undergraduate research as we know it today
- the number of books used for courses was relatively small.

If you walked around the library, what would you find? A relatively small collection of books shelved in their own reading areas. We would also find a strange amalgam of theology and science, philosophy and natural history, medicine and folklore, with an almost exclusive focus on Europe.

We can conclude, with the assurance of hindsight:

1. This was an era of unspecialized disciplines.
2. In one's lifetime, one could conceivably read everything published in some fields.
3. Access to knowledge was limited to certain social groups. There was a sharp distinction between faculty, who possessed authority, and students, who did not.



Charles Henry

Fondren Library Today

Jump ahead to the present and walk through Fondren today. You will find:

- approximately two million volumes of books and journals—35,000 collected each year
- computers situated throughout the building
- a large staff of professional librarians.

Then you will also find:

- a seminar room with no technology
- a new electronic teaching laboratory
- a card catalog used frequently by some historians
- an online catalog
- an interlibrary loan office that sends books and journal articles around the world by mail
- document delivery that sends files around the world electronically
- a reserve room of books and journals
- an electronic text and image center.

In addition to the books, you will find: microforms, CDs, CD-ROMs, videos, online databases, software, archives, scrapbooks, shovels (the groundbreaking kind), yearbooks, and newspaper clippings. A student can purchase papers, pencils, notebooks—all from a vending machine. A student can check out temporarily a laptop computer.

This mix of media and services at Fondren is extremely difficult to use. Why?

Services are scattered around the building.

1. ILL/document delivery are in the basement.

2. The electronic text and image center is in a corner on the 6th floor.
3. Sightlines are poor.
4. Stacks are overflowing.
5. Students and faculty enter Fondren with very different levels of expertise regarding technology, and they have diverse assumptions of what a library is to do for them.

Fondren is so difficult to use, that students charitably call it a labyrinth, others describe it as simply "impossible." What brought about the labyrinth? Some of the answers lie in the historical and social circumstances that contributed to the present condition of Fondren.

Many of you are familiar with the social and historical forces on higher education after World War II. The GI Bill, and the subsequent baby boom, created an immensely large pool of students for colleges and universities. In the late 1950s the launch of Sputnik uncorked a tremendous flow of dollars into higher education, particularly in science and engineering, which has only recently begun to abate. The influx of students and money contributed to greatly expanding facilities, large student bodies, and the establishing of many new faculty lines. Rice was no exception.

During this time the curriculum began to change significantly in a number of ways. Academic disciplines became more socialized, particularly in the sciences. New journals proliferated. Special laboratories were built. Competition among good schools spurred expansion. To be a universe of knowledge exploration, a university needed to encompass new fields. These were the formative years for cell biology, biochemistry, evolutionary biology, ecology, space science, computer science, and related disciplines.

More subtly, the Free Speech Movement at Berkeley precipitated a trend in academics that resulted in a lessening of traditional authority and an empowerment of undergraduates. An immediate consequence of the riots and demonstrations on libraries can be seen at Columbia: one of the demands the students made after taking over the administration building was for undergraduates to be allowed to enter the bookstacks of the graduate and faculty section of Butler library—housing about 3 million volumes—to browse, and to check out the books. This demand was agreed to—a seemingly small policy change that reflected an important social transformation and impacted Columbia and other research libraries.

In the humanities there was an increase in the kinds of research work that graduates and undergraduates performed—opening the stacks allowed students access to books previously difficult to get.

Trends in literary criticism at this time also contributed to the changes.

We hear a good deal today of 'the death of the author' as a pejorative term leveled against higher education, representing a decline in respect and a rise in relativism. In fact, the concept can be traced to T. S. Eliot earlier in the century. Eliot believed the poet was a conduit of poetic expression, not so much in control of it but a facilitator. This allowed a greater interpretative role for the reader, and eventuated in a variety of new perspectives on writing and the writing process. The reader was given the authority, in some respects, that the author once had. Meaning became more acceptably a personal, individual experience and not necessarily the property of a handful of prominent critics.

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early 1980s—filled to capacity
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I mention this because it has proved to be a powerful intellectual trend, changed the way many courses are taught, and contributed to a significant rise in scholarly publication, disciplinary fragmentation, new journals, and very full libraries. The apparently simple statement by a famous poet, and a body of poetic work that was complicated by many voices—no single persona but a haunting juxtaposition of utterances that defied singular vantage point. All this found a physical expression in Fondren.

Another important circumstance of this period was the changing demographics of America's minority populations. They grew, and are still growing. The culture wars, often attributed to a politicized campus, where traditional literature and values are seen as eroding to an amorphous collection of many literatures and cultures world wide, is a term without much meaning. As Levine and others have cogently argued of late, the pressure on college and university curricula in the last 25 years is due in large part to the rising enrollments of students from different ethnic



backgrounds, experience, and cultural heritage. The world is more accurately represented in many student bodies, and this new distribution of experience has a variety of voices.

Latin American studies, Caribbean studies, Islamic studies, gender studies, and women's studies were some of the many fields emerging.

In the early 1980s—the large physical plants of many universities and their libraries began to show signs of aging, and maintenance demands were high. This and some other trends caused research libraries to receive less and less of the percentage annually of the general expenses. By the early 1980s library staff reductions were occurring at major schools, compounding the pressures already mentioned.

One can behold a library in the early 1980s—filled to capacity decades before the original architects ever expected. There were thousands of new journals and tens of thousands of new books reflecting hundreds of subfields of academic activity, a diverse student population pressing for wider distribution of courses, open stacks now nearly universal, extended hours, and overworked staff. These circumstances can be traced, without

being too clever, to aspects of the Cold War, civil rights, exploding populations, changing perceptions of the creative process, and a more democratized sense of authority.

Then what happened?

The technology revolution. The personal computer appeared in the early 1980s, and then later in the decade high capacity and reliable networks transformed libraries and schools, but not the way many people had predicted.

It is fascinating to study the emergence of new technology in any era. When Thomas Edison invented the phonograph, he was convinced its main application was to record messages sent over telephones. Recorded music was not imagined. Reading about predictions of television are somewhat saddening. It was hoped to be a tool of democracy that would raise the standard of education across the nation and infuse America with a new spirit. The current results suggest a more divisive influence.

Computers of course had been around for some time, but the accessibility and low cost was the revolutionary impetus. Prophets emerged with some profusion in the 1980s, and the prediction for libraries was a common theme: books, librarians, and libraries would vanish. Online information, sophisticated searching tools, and massive databases would render the traditional library obsolete shortly.

Also obsolete would be schools. Lewis Perelman's *Schools Out* describes just that: the closing of the American school, replaced by an online tutorial system through which tests can be taken, scored, and grades handed out over the network.

Perelman goes as far as to picture the future university as a terminal in a shopping mall. Between stores someone can take a test, wait a bit, and receive academic credit. One of the main points of his arguments is that schools are enormously expensive, and this new model of learning would be far cheaper and certainly more convenient, at least in the suburban sort of way. Understandably, many people wanted to believe some of this: libraries were a major drain on any academic institution, and deferred maintenance was staggering: Yale recently announced the cost to correct the deferred maintenance of the last 20 years to be \$1 billion.

I mentioned Perelman not so much because he is an extreme case, but because he isn't. He is also paradigmatic of the tendency to replace existing phenomenon with new ones. It reminds me of a

story James Watson is rather fond of telling. Soon after he and Francis Crick discovered the DNA double helix, they instituted a contest at Cambridge University: what new functions would the university chapels be used for now that biology had rendered religion obsolete? i.e., the meaning of life had been at last discovered in a laboratory x-ray.

One can glean similar contest from some of the prognostications of this period: what can libraries be used for once they are reduced to a silicon chip and closed?

It is still common to hear proponents of a digital library, a term often meant as a replacement of the old buildings and books with significant cost savings and ease of access. It would take many hours to discuss why this vision has not come to pass, at least in the time frame originally predicted. **I will mention a few of the obstacles that had not been foreseen ten years ago.**

1. Explosion of printed books and journals.

While there has been an upward swing of publications since the 1960s, the publishing industry has increased anywhere from 5-8 per cent per year in the last decade. The reason for this? Personal computers. They make it easier to write, edit, and format text. They make it easier to print, and easier to reprint. One of the most distinguishing characteristics of the technology revolution is thus the surge in printed matter. Library budgets, understandably, have not been able to keep up.

2. Costs of equipment. The market driven computer industry sloughs its product line almost every six months. A computer purchased today is expected to last, conservatively, 4-5 years, after which its utility will be deemed unacceptable. The tremendous increase in memory, speed, and easily used software, coupled with new global connectivity of the networks, has made the computer, for libraries, indispensable. The cost of enhancement and replacement are nonetheless staggering. Most university administrations in the 1980s realized the pressure on their budgets was unprecedented, but believed that purchasing mainframes, PCs, peripherals, and networks would be a capital expense, in other words a one-time investment that would set them on the right course—much like a book purchase.

The analogy has proven more that of an indispensable journal subscription: you pay out every year. To subscribe to the digital age means an annual cost outlay of considerable proportion.

3. Complexity. Take some heated issues today in the humanities. It is one thing to transfer files

from one location to another, and to word process on a personal machine. It is quite another to encode medieval manuscripts so that the original content is preserved along with the original physical form. One can of course take a snapshot of the manuscript and leave it basically as a picture on the screen, but that is often not satisfactory. The real value added feature of computers for textual scholarship, is the ability to search massive databases swiftly for patterns and themes.

This entails standardized encoding schemes, agreement on what constitutes acceptable levels of encoding, and perhaps most interestingly, agreement on where to draw the line between routine encoding of the words and sentences of a text, and the interpretation of that text.

4. Copyright. Many are familiar with the 1996 Telecommunications Act in Congress. The press made it known mostly by focusing on the pornography and the internet. Far more important were the policies outlined for copyright legislation.

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The 1976 copyright law has two components. One focuses on the fair use of materials—educational use—the other on protecting the author and providing compensation for the use of the copyrighted material. It is fair to say that most discussions about computer networks and copyright are largely driven by business and industry, not education, and fasten very much on the side of compensation and restrictive use of materials.

The internet, and the World Wide Web, are fairly anarchic and free-form digital phenomena that often work against regulation and restriction. To accommodate a market—in other words, to incorporate the internet as a commodity for advertising and sales, requires restrictions and regulation that it currently flouts. Largely because of copyright issues, the wide open access, the virtual space of nearly infinite data that would be freely available to all—something fundamental to many of the prophecies of the 1980s—progress has been seriously stalled.

The resolution to this issue would be determined in large part by forces outside the university: corporations, the legal profession, and publishing firms, among others, which are themselves usually for-profit businesses within conglomerates.

In this respect one can see the digital revolution has not by any means replaced a library, but has appeared more like lava flow that changes the landscape but leaves most of the salient landmarks intact.

This has resulted in a late twentieth century library that often uneasily balances books, journals, technology, multi-media, services, and programs that do not as yet have a coherent plan. I often think about those 3-D dioramas you see at the theme parks like EPCOT: the 1950s kitchen, the 1970s kitchen, and of course the kitchen of the future, which always looks suspiciously out of date. Libraries, unlike households, do not throw things away, and Fondren is much like a diorama of the last 50 years with all of its historical layers intact.

The Next Library

It is important to realize that Fondren Library has been shaped and determined by many cultural, social, legal, and technological phenomena. These influences are deep and important. Perhaps the most critical point is the recognition that libraries are playing fields upon which these influences contend. More than any other academic institution, a library accrues, and accrues very much in a

physical way. The voices of the Berkeley protests are silent, T. S. Eliot is long since dead, and the first personal computers are most easily found today in museums. A library, though, not only keeps a record of events, but is itself the embodiment of their consequences.

One of the shortcomings of many colleges and universities is that they have not recognized the complexity and costs of library evolution. As noted above, the predisposition to fund new technology or new services as one time expenses, and not to recognize the turmoil and costly ambiguities of change, has had severe consequences.

My colleague at Berkeley, Peter Lyman, has written persuasively about the terms "digital library" and "information highway." They are futuristic tropes that are "reassuring because they suggest an institutional continuity between past and future." But futuristic tropes often conceal latent tensions. The library prior to the digital revolution was rather inchoate; during the revolution it has become more multifaceted and troubled. **What is needed is a new concept of the institution that will allow a more reassuring continuity with the future.**

The library profession itself has been slow to recognize just how permeable a library is to external forces. Melville Dewey was above all else a Victorian. His idea of a library and the processes of librarianship were very much of the industrial age:

NEWS AND NOTES

- **SATURDAY, APRIL 19, 1997** The 17th Annual Fondren Saturday Night will honor Anne and Charles Duncan. Cocktails, dinner, silent and live auctions will benefit the Friends of Fondren Endowment Fund. The gala will be held in the new Anne and Charles Duncan Hall.
- **WEDNESDAY, APRIL 23, 1997** The Friends will sponsor a reception to feature a recent gift to the library. Richard Smith, director of Asian Studies will show and discuss the rare Qing dynasty map of the world dated 1790. This event will begin at 6:00 p.m. and will take place in the Kyle Morrow Room.
- **TUESDAY, MAY 20, 1997** The Annual Meeting of the Friends will begin at 6:30 p.m. with dinner at Cohen House. Charles Henry, Vice Provost and University Librarian will be the guest speaker.
- **CANVAS TOTE BAGS** Friends of Fondren Library canvas tote bags will be available at the Book Sale. After the sale, you may purchase bags by contacting the Friends office. The price is \$10.00 for members and \$12.00 for non-members.

For additional information concerning these events, call the Friends' office at 713-285-5157.

many sequestered people doing relatively small tasks incrementally and passing objects—usually books—on to someone else until the objects being handled were safely deposited in an ordered space. Those days are gone.

What we have at Rice, as at many other universities, is a mix of manuscripts, books and computers, hounded at times by copyright legislation, housed in a rectangular brick structure.

Put another way, Fondren is an assortment of ancient and medieval technologies that rest uneasily with the equipment that presages a potentially remarkable transformation in the next century; all highly influenced by an 18th century legal concept and shuffled in a Victorian box.

Given this complex and rather messy circumstance, it is impossible to say today what the next Rice library might look like. To know what it will look like requires an intensive period of discussion and enlightened observations. **Facets of those discussions need to include:**

1. recognition of the need to understand more programmatically the history and nature of forces that have shaped academic libraries
2. recognition that different models of learning, different technologies, and different levels of expertise will remain, and most likely compete, for some time to come
3. acknowledgment that the success of the next library will rest on the sophistication of

integrating current and future technologies, staff, services, and programs, and to abandon the current configurations of ad hoc and piecemeal accrual

4. to define those models of learning that are appropriate to the library—and there are probably many of them—that reflect and support the mission of the university
5. to develop mechanisms that continually assess the internal and external influences in order to plan for a less ambiguous future.

There is no reason why this library cannot become, given the rank and status of Rice University, a national beacon, a place where these issues are routinely discussed, analyzed, and brought to the attention of a wider public. Fondren can and should become a catalyst for a much needed organized voice in higher education and academic libraries that could become integral to the national good.

Not passively buffeted as in the past, Fondren can passively explore and research the sources of determining influences. Fondren can be an arena of intellectual pursuit, underscoring the centrality of a library to the vitality of Rice. Hereafter the next library should be thought of not simply as a building, but as a strategy: an example of the university's strategy for successful evolution as it enters its second century. ≡

LOOKING BACK

“

The Library

There is no place on the campus that can compare to the Rice library, its fascination and consolations. There would be a very serious problem confronting the Rice Institute if it were not for this place called “that old library.”

It reveals valuable information to the students in distress, ones seeking pleasure, and even ones on the verge of desperation, especially when one has not received news from home. He then asks himself what is the newspaper for. I can get news after all. One may call it a life saver in many cases.

By the skillful management of Miss Dean, the library is an asset within itself. Even the freshmen don't seem to mind “picking up their feet” to walk in the library. Become acquainted with the five libraries on the campus--take your literary troubles to any of those in charge and they will gladly help you solve your problems.

”

Thresher. . . An editorial December 1, 1933

Stalking the Wild Story

by The Rev. Jerome Berryman, J.D., Grandfather



Once Upon a Time. . .
Long Ago and Far Away. . .
There Was Once a. . .
In the Village of Minsk. . .
When your Mother Was a Little Girl. . .
A Certain Man. . .
In the Spring, When Kings
Go Forth To War. . .
Midway in the Journey of our Life. . .
It Was the Best of Times and
the Worst of Times. . .
In the Beginning. . .

This is about stories. Obviously.

The reason for the rediscovery of stories today is the same as in any age. They have a mysterious power. This is widely acknowledged and can be illustrated by two of the most important books about education published in 1996.

Neil Postman's The End of Education, critiques four popular reasons (ends) given today for having schools - - economic utility, consumerism, technology, and tribalism. Reasons like these, he argues, endanger public education, because the stories they are embedded in can destroy the educational process itself.

The power of these stories is god-like. They tell of origins and envision a future. They construct ideals and prescribe rules of conduct. They provide a source for authority and "...above all give a sense of continuity and purpose." After a critique of these stories that fail education he proposes five alternatives that "may serve" as "life- and learning-enhancing narratives."

The second important book is Jerome Bruner's The Culture of Education which argues that culture (our story) provides us with a "...toolkit by which

we construct not only our worlds but our very conceptions of our selves and our powers." In the chapter, "The Narrative Construal of Reality," he lists and discusses nine ways narrative helps construct reality. The assigning of central importance to narrative does not come not from any single discipline, he tells us, but from "...a confluence of many: literary, socio-anthropological, linguistic, historical, psychological, even computational."

Postman and Bruner do not argue for the power of narrative. It is assumed. They build their arguments on that premise, but are they right? Can narratives create realities?

We usually consider stories to be playthings, don't we? They are for children at any time, of course, but for adults only as pastimes. The discovery that stories are for more than recreation is critical. Whether we live in the story of science, the American dream, a religious tradition, or some other shared reality, that reality is held together by a story.

I grew up assuming stories. Some of the most vivid evenings of my childhood were spent playing in the cool grass of my grandmother's front yard catching fireflies. Floating across the shadowed safety of the lawn came voices from the porch, mixed with the creak of wicker rockers and the sing-song scrape of the glider. The stories I overheard were about the family: its foibles, disappointments, longings and continuity in time and place. I was very, very lucky. The stories were told with honesty, good humor, and love.

Many years later, working in Houston in a mental health setting, I discovered that not everyone grew up with such reality-making tools at hand. Our multi-disciplinary team worked with dangerously suicidal children and youth. Can a family actually "die," we wondered. Why? Could we help revive it to save a child's life?

This is a complex topic, but in general, the families we worked with which had suicidal children seemed to have "lost" their stories. The isolated cohabitants never spoke about when mom and dad met, where grandmother or grandfather came from, how the first house looked and felt, or the many other supposedly "little things not worth talking about."

These "little things," however, can be a matter of life and death. Some children would rather opt to clear out than live without the nourishment of a

family narrative, so we invited, bullied, teased, bargained, cajoled, surprised and used any other reasonable way to get the disconnected collection of units to renew their narrative and become a family again.

My professional adventure with stories began during a decade in boarding and day schools as a teacher, coach, and chaplain. It continued during a second decade at the Institute of Religion working with sick children in the Texas Medical Center. A third decade began explicitly to help keep the story alive, especially for the children and families at Christ Church Cathedral in downtown Houston as Canon Educator. Now my interest has turned to how families understand and practice story telling at home. The net learning from these several decades is that it is as important to tell as to listen to stories.

I call what I do Godly Play, because of the deep connection between sacred story and play. "As-if" play helps us stay connected with the stories of our past and "what-if" play helps us imagine stories, never thought of before, for our future.

Still, what is a story? Where does its power come from?

During the hundreds of centuries this question has been asked, an interesting constant has become clear. The subjective experience of a story cannot be fully articulated without breaking the spell of the tale, so how stories make meaning is guarded by a double bind. No participant-observers are allowed.

Let's see if we can slip through this double-locked gate by staying as close to the line between being "in" and "out" of stories as possible. To do this I would like to tell you a story. It is about a hunting expedition that sets out to catch a story in the wild.

Stalking the Wild Story

Have you ever seen a narrative in the wild?

This is the question that prompted the expedition. We knew nothing but domesticated stories, so we wondered what a wild story, discovered in its natural habitat, might be like?

We were also vaguely but deeply worried that there might be wild, huge, and uncontrollable stories out there that shaped us without our

knowledge. We wanted to understand more about that, as well.

The dark side of our excitement kept our goal modest. Why risk angering a large narrative until we knew what we were dealing with? It might charge and overwhelm us. We also did not want to stir up too many stories. A whole herd could stampede and trample us. No. A single, small story would do very well, thank you.

In the warmth and familiar surroundings of our camp at the edge of the territory we laid out our equipment. At once, we could see that our usual hunting gear would be of little help.

We realized, as we talked around the fire, that you can't use a microscope to see a story like a cell. A "macroscope" fails as well, for stories, big or small, are not descriptions. A description pushes the creature away. We wanted to get as close as possible.

A good explanation won't do either. The explanations of science, hard or soft, remain explanations. A collection of explanations over time might become a story, but an explanation by itself just can't muster up the narrative to be one. We might as well leave our explanations behind too.

We also set aside our kit for creating new terms. Our discussion turned to Freud, a master teller of tales. He called his stories "cases," because he never accepted the first story told by a person as the right one. He always uncovered another and earlier story to tie to the first one. Together this created a cause-and-effect story.

A friend, sitting near me by the fire, said, "We make a special use of stories in the courts, as well. We also call them cases, but they are quite different and differently used than Freud's. We like to build up patterns of decision-making instead of looking for cause-and-effect."

Neither re-telling in a new context nor re-naming stories discloses their true nature. In fact, this approach disguises a story. Since we want to find a true narrative without a disguise our jargon equipment must be set aside, too.

Piled on a sheet of canvas near the fire was a collection of cutting things such as saws, knives, and scissors. They were intended to cut up a story



into tiny pieces such as those of the real author, the implied author, the explicit commentary, the implicit commentary, the real reader, the implied reader, etc., etc., etc. We decided these familiar and sharp instruments also had to be left behind as well, because we wanted to bring back a living story, not a dissected one.

Soon we realized that we would have to travel light. We felt helpless without our descriptions, explanations, jargon, and analysis. How can we hunt without them?

Stealth will be critical. We needed an indirect approach. Perhaps, we could overhear a story if it did not know we were listening. We decided to track the elusive creatures by following their easedroppings at a distance, but what is the spoor of a wild story like? As we talk, our confidence flickers and almost goes out.

What if these creatures were neither chamois nor chimera, real nor imaginary? If they are something else it would explain why they are so hard to find, but if they are neither here nor there, how will we spot them in the wild?

One of the hunters remembered something said by one of the most quiet and careful of all those who have ever hunted words in any form. She said: "A word is dead / When it is said, Some say. / I say it just / Begins to live / That day." We would have to be as quiet and careful as she was. We got out our maps and began to make a plan. This would not be easy, but it may be possible.

We reviewed all of the places wild stories have been reported. Some had been discovered down a rabbit hole and others through a looking glass. Still others had been found in a wardrobe, way in the back where it is dark. Dark woods also have been a promising location.

What if we toil up the steep path to the abbey, dominated by the uneasy *Aedificium*, a huge maze of a library, making a "testimony to truth and to error?" They might be lurking there as well.

Shall we go beneath the waves or through smoke to find them? The strange but not too strange Middle-earth is another possible site, peopled with hobbits and talking foxes. Perhaps, the west end of the nave of Chartres is the place to begin. We could walk the labyrinth laid into the cathedral floor sometime between the Great Fire of 1194 and 1220 when the Fulbert section was completed.

It is the opinion of the group to try Chartres' labyrinth. We leave camp and begin to walk slowly around the path toward the center. When we arrive there, we gather in the six-petaled rose, some nine feet across. Today the centerpiece looks like a damaged doorway. The copper, brass, and lead of the original image are gone, removed for war by Napoleon's troops.

This a critical moment. We must be on our guard. Some are fearful that a Minotaur lurks somewhere in the middle. We take courage and move on through.

On the other side of the center there is a forest. The trees are strange but not too strange, like when an American travels in Australia.

"Shhh. There is something in the bushes over there."

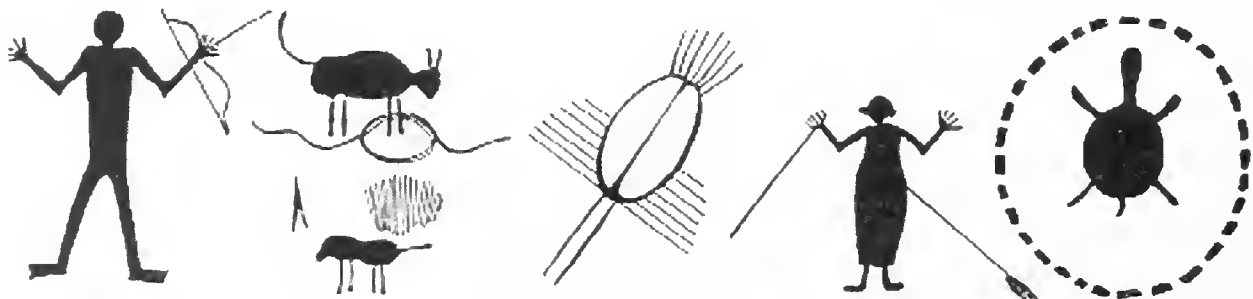
The moving underbrush suggests an awkward creature digging or hunting. "There it is again. Something is following it. No. Is it one or many? Look over there. And there."

There is no sense to it. It's a random sequence, like a shopping list for the grocery store. We might enter at any aisle in the store and finish anywhere else.

"Wait. There's another movement. That one looks a little different. See it? Over there."

"That sequence of movement is not random like before. The shadowy shape has some order to it. What do you think it is?"

"It acts more like a telephone book than random shopping."



"You're right. I was not sure about that first movement. It could have been the wind."

"Is this one a story?"

"Maybe. There's order and something like people. A particular year and a particular place are also involved, but... No. It is still no story. The people-like things don't do anything! This creature, whatever it is, doesn't seem to be going anywhere."

"Let's stay hidden. Something else will surely come by. There are words lying all over the ground! This must be some sort of a game trail."

We wait. Then, a tremendous crash is followed by an uproar. We sit up, eyes wide open.

"Now this is active," someone whispers with dry understatement. Then the forest explodes with frantic activity all around us.

"Look! It's leaping and chasing about, whatever it is.

The hunter next to me begins to laugh. Barely able to speak, he finally says, "It's like a telephone book with the word 'begat' added between each name!"

We all begin to laugh. "Right. This creature is action above everything. You can't find the whole creature at once. It's never still enough to see."

"But is it a story?"

"No. I don't think we have everything we need yet, but let's track it. It looks promising."

"No. Let's wait. Relax. Let's stay here a bit longer."

We settle in again, and try to be silently invisible.

All is quiet in the forest. We grow bored and begin to despair of finding a story in the wild. Doubt can be seen in everyone's eyes. Suddenly, at the same time, we all hear something breathing right behind us.

"Maybe a story is stalking us," I say, looking from side to side at my friends.

"Grizzly bears do that sometimes."

"Perhaps, it's a kind of play."

"I hope so."

"Whatever is behind us seems to be moving itself."

In a slow and deeply serious voice the hunter farthest from the sound whispers, When I say, 'Tic,' what do you feel?"

"There's an urge to say 'Toc.'"

"This creature has that kind of energy in it."

"So that's what was missing from the randy phone book. The energy of a story has to go somewhere before you can join it. It needs an expected shape or trouble can't disrupt it. Expectation's necessary for surprise to arise or even to tell an anti-narrative."

"Right."

"Look! Its shape is appearing as it moves among the bushes and trees. I can see a beginning, middle and end."

Suddenly, the creature disappears.

"Now look what you've done. That classical net you threw at it you scared it away."

"I thought we decided to leave descriptions behind."

"How will we ever find it now?"

"But wait. It did have a beginning, middle and an end! That's why we recognized it. It's like a domesticated story. We have learned something."

"Come on, let's go deeper into the forest. We can't quit now."

"Wait a minute. I have an idea. Let's walk backwards. Going towards the story makes it recede like a mirage. If we walk backwards we might confuse it, so it will stay in place."

"You're silly. We will only bump into trees or fall into holes. That will scare stories away, too. Besides, how will we know when we are close?"

"The story will touch us. It could be as curious about us as we are about it."

"Hmmm."

"Maybe a better way is to see if we can invite a story to come and play."

"That's sort of the same thing."





"Anyway, how do you do that?"

"Well, you need to be real about it. Play won't work if you do it for any reason other than itself. We can't force a story come and play, you know, we can only invite it."

"It seems to me that we also have to be absorbed in the play for it to work."

"Yes."

"If we can carry this off, memory and hope will converge in the present. Who knows what will happen then."

"You know, I think you are right. This play stuff is connected to our creativity, and creativity is connected to making stories."

"Hey, that's primal! We could be about to touch the skill that has kept us alive over the millennia, since we have no scales, wings, huge size, nor thick leather skin to protect us."

"What are you doing," I ask my friends.

One is walking with a strange gait. He hunches his shoulders and waves his arms. Then he looks up to the right with his eyes and smiles. Another hunter is down on all fours like a dog, leaning forward, looking up, and cocking his head to the

side. He whirls around in circles and then scampers off. A third hunter leaps up as high as she can for no reason at all. She leaps again and this time twirls in the air.

"I think they are trying to get a story to come and play," another hunter says with a twinkle in his eye, then he too begins doing strange things.

None of the other hunters seemed to be interested in what I was saying, but I went on talking anyway.

"Perhaps, this is why it is so hard to find a story 'out there.' It is also 'in here,'" I say out loud to no one in particular. Then I go

on, "Or, perhaps there is neither an 'out there' nor an 'in here?' There is only story."

While I am talking all the other hunters are dancing around together. It is almost like they are in another world. I feel left out. It is as if I were in the same story as they are and yet not quite. I have become the one telling the story, even if I am one of the characters.

"We need to leave a trail of actions," I say to the oblivious dancers. "This is what will attract a story. When I tell what happens then the story will appear."

The others do not reply. They are keeping time without a clock or metronome, speeding up and slowing down without any reference to me. We make a strange procession through the unusual forest as I noticed the forest floor becoming steeper.

Finally, I stop to rest, but they kept on going. "When the action that I am, is revealed in a story a 'me' comes into view. When that happens I can talk to myself, my 'I' and my 'me' can converse. I have an identity," I shout to my unmindful friends, disappearing beyond in the dark wood.

Now they are gone, but I go on speaking, "This is

why you and I are able to make this hunt together. We are in the same story, a 'we' made up from our own personal stories." No response.

With a wave of my hand I include my absent friends as well my inner self. "Among all the stories that could be and are, we have this one in common. It is **our** standpoint, a place outside our individual stories."

The altitude and, perhaps, all my talking, begins to bother me. Breathing is difficult. I'm vaguely nauseated. "If I stop talking," I say to myself softly but intensely, "the story will stop. If the story ends the hunt is over."

Suddenly, I bump up against something and cannot go on. I can't make out what it is in the dim light, but "we," the thing and I, begin to move together until, suddenly, the forest ends. Sunlight shatters my consciousness like glass.

"Was I in a dream? Hunts like this sometimes end with people waking up. Am I waking up?"

My eyes race across the horizon to find my friends. There they are, running across a huge, high field of scree. Beyond the steep acres of small rocks is the mountain peak, moving in and out of sight among the clouds. Now, I begin to run to catch up with them, panting heavily, the cold air burning my lungs.

As I come closer to them, I realize they are following something with great intensity. Rocks rattle down the slope from high above us near the summit. Something is climbing beyond us just out of sight.

I look back to see if we are being followed. No.

Suddenly, my spirits lift, as the mist gathering along the slope is blown up and away by the summit winds.

When I catch up with my friends again, we do not speak. They had stopped to rest. We look out together across the space beyond us. No one has to say what we are looking at. The mountain ranges go on for infinity.

The sudden awareness of so many alternative "we" stories makes me dizzy. We began to climb again, but now the vertigo's intensity frightens all of us, as we inch our way up the knife ridge toward the summit.

Each step is a matter of life and death. We gasp for breath. Sometimes sharp pains clutch at our lungs.

Finally, there is no place left to go. Empty space falls away forever on all sides. The summit!

The whole story, the Thou, "The Love that moves the sun and stars" is everywhere. There is no longer any place to stand except within that story. It is all there is.

Looking out across the mountain ranges beyond, the constraints of mind and language are left behind, but ...

Clouds race at us from beyond and the wind stings our faces with ice crystals. The danger of lightning hums in my mind. The air tingles. Our hair begins to stand on end. Fear is everywhere.

"Hurry. We must go down," I call to the others and begin to guide the action once again.

We make it to timberline just in time. The peak is obscured by thick clouds, as we turn and look back briefly. We know that up there everything is

already covered by ice and snow. Even here, deep in the trees, the cold is bitter. We stop, take out our down vests and zip them on. Our heavy parkas seal out the wind. Tension begins to drain away.

The long walk out to our camp is meditative. Gravity seems to increase step by step. Stones that were small, now seem large. Roots along the trail reach out to trip us.

We are too tired to speak. Perhaps, that's better.

Returning through the center of the labyrinth's graceful generosity we continue to walk out in rings toward our camp. The familiar and the warm takes hold of us again.

We celebrate, laughing.

Did we catch the story or did it catch us? We no longer need to know.

...and they lived happily ever after.

...and so it is to this day.

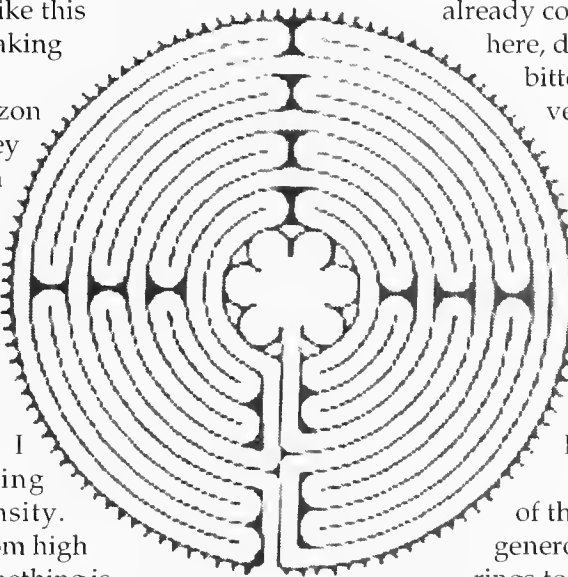
...and if you don't believe me I can show you the mountain.

...and they're living there still.

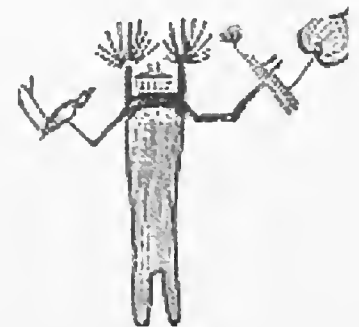
...and that is the end of that.

...go and do likewise.

...Amen. ≡



Labyrinth at Chartres



At Long Last, A Real Library for Rice

by Karen Hess Rogers

For thirty-five years, Rice Institute made do with "temporary" library quarters: the second floor of the Administration Building, some first floor study halls, the basement and various departmental libraries. From the very beginning provisions had been made for a library, and designs had been drafted; but a series of difficulties, including the Great Depression, kept it from becoming a reality. As early as 1933 the lack of library space was so acute that the *Thresher* noted it in a front-page article:

Lack Of Space Troubles Rice Library Heads

Yearly Addition of 8 Thousand Volumes Must Be Placed On Shelves

Lack of sufficient library space has grown to be a problem with Rice authorities. A yearly increase of eight thousand volumes has to be taken care of before the end of school this year.

Starting without a single book on its shelves when the school opened in 1912, the Rice Institute Library now boasts nearly 100,000 volumes. Miss Alice C. Dean, Librarian, set the number of volumes contained in the library at 97,350 and states that the number is being increased yearly at the rate of six thousand volumes.

As a result of the expenditure of a five-thousand-dollar gift of the Carnegie Foundation, two thousand new volumes over the six thousand quota were added to the library shelves this year, making in all an addition of eight thousand volumes.



View from Lovett Hall, 1954

After World War II, Rice had a new president, a new board of trustees, and, most importantly, a donor: The Walter W. Fondren family came forward with a gift of one million dollars for a new library. Rice was not unique in its need for a library. About fifty universities across the country were planning to build as materials became available after the war. A cooperative library planning committee, representing such institutions as Rice, Harvard, Wellesley, Duke, and MIT, was formed to develop



Mr. and Mrs. Walter W. Fondren

plans for the library of the future. In June, 1946 the committee met at Princeton where they heard, and probably concurred, that "there has hardly been a time in the history of American higher educational endeavors [that is] in a greater state of flux than the first decade after the war."

John Burchard, then Director of Libraries at MIT,



Delivery Desk in Circulation Room

was hired as a consultant to make a study of the needs of the Rice Institute. He insisted that the library should, above all else, be adaptable. For the first time libraries had functions other than just housing books. The need existed for "fugitive" or "non-library" materials (like political tracts, films, and slides). Interlibrary loan facilities and processes became more important. The expansion of technology due to massive research during the war contributed greatly to the efficient operation of libraries: television, wire and telephone recording equipment, duplication techniques (especially microfilm), visual and aural aids, rapid selectors (like IBM punched cards) were all tools available for librarians entering into the second half of the twentieth century.

Neal B. Heaps shares recollections of his dad, Dr. Claude Heaps, chairman of the faculty committee charged with planning the Fondren Library:

[The Rice library] was known as the Donor's Library at the early conceptual planning state, the primary benefactor as yet unknown. This was to be the first building bearing the donor's name, a significant revision to the school's previous policy.

Committee members visited outstanding libraries throughout the country collecting design ideas, for example that Harvard library located the card index on the second floor to be more centrally located, which dictated to the the wide, architecturally predominant two-story entrance steps.

The final report was a scholarly, yet very readable compilation of the committee's findings. Then in final review, the committee was instrumental in having more conventional arches incorporated in the exterior design and in preserving the top floor for eventual library use rather than permanently dedicating it as a classroom—for the Architecture Department, for example, as had been proposed.



The Music and Fine Arts Room

Four decisions were made about the new library which today may seem obvious, but at the time required deliberation. First there would be one library, rather than several departmental libraries, and it would occupy a central location on campus. Second, the architectural design would be simple; there was a trend toward simplified form and the cost of an elaborate building would be prohibitive. Third, there would be open stacks allowing the students easy access to the books. Fourth, the entire building would be air conditioned. (At one point consideration had been given to air conditioning the stacks, but leaving the reading rooms to the mercy of the Houston weather.)

On November 4, 1949 the new Fondren Library (built at a cost of over two million dollars) was dedicated. The *Houston Post* pronounced it "unique among libraries for its modern design and interiors." It was indeed a high tech marvel. There were motion picture projectors, sound booths, plenty of elevators, typewriters in the carrels, a snack bar and bookstore in the basement and, as has been noted, air conditioning throughout the building. Alice Dean, who had been acting librarian for thirty years and was now Librarian Emerita, had seen the Rice library grow from two hundred



Slide lecture presentation setup in Fondren Lecture Lounge, 1950

volumes to two hundred thousand.

English professor George Williams rejoiced that the "books gathered from all the dark halls, dank basements, converted classrooms and wire cages" were reunited under one roof.

Finally the November, 1949 *Sallyport* heralded the dedication of the new Fondren Library

At the dedication, Dr. Burchard warned the Rice community to be vigilant against the censorship of old books (especially about Communism), the censorship of new books (on grounds of national security), and the "mental mediocrity of citizenship" exposed to the inferior flow of words in the press and on radio and the predilection for watching too many films and too much television.

President Emeritus Dr. Edgar Odell Lovett welcomed the new library to the Rice campus as



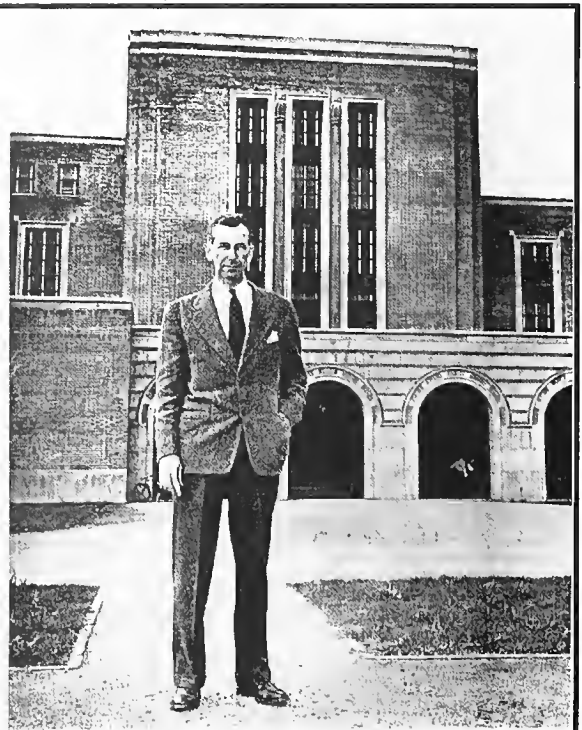
"more than a storehouse of marvels, ancient and modern. It is a powerhouse of ideas and ideals."

The celebration of the opening of the Fondren Library continued throughout that academic year as evidenced by the theme of the 1950 Campanile. ≡

D E D I C A T I O N

Since the newly completed W. W. Fondren Memorial Library is the theme of your 1950 CAMPAÑILE, it seems only fitting that the dedication of this volume should be to the keen-eyed and affable gentleman to whom the future of the library has been entrusted. Despite the many administrative duties which now prevent close personal contact with a large part of the student body, he constantly keeps on the look-out for ways in which the library can be made more useful to the students, -- socially and culturally, as well as academically. For his leadership, his genuine interest in Rice students, and his clear vision of the the Fondren Library of the future, this 1950 volume of the CAMPAÑILE is affectionately dedicated to the Librarian.

DR. WILLIAM SHEPHERD DIX



Rice Authors Honored at Reception and Panel Discussion

by Dorothy Knox Howe Houghton



Charles Henry, moderator, and author-panelists Jane Chance and Ira Gruber

On Wednesday, January 29, 1997, the Rice faculty, alumni, and Friends of Fondren Library members who had published books in the past year were honored at the Friends' annual author reception. The event took place in the Grand Hall of the Rice Memorial Center where copies of the honorees' latest publications were available for perusal and purchase. The chairman of the event was Mrs. William P. Conner.

The highlight of the evening was a panel discussion with five of the honorees moderated by Charles Henry, Vice Provost and University Librarian. Dr. Henry and the panel members were introduced by Friends of Fondren board member, Lew Eatherton. The panel members were: Jane Chance, professor of English; Ira Gruber, an expert on military history; Robert L. Patten, Lynette S. Autrey Professor in Humanities; Mary Dodson Wade, a secondary school teacher of English and social studies and a writer of children's books; and Harvey Yunis, associate professor of classics.

Several questions about the methodology of writing books were posed by the audience. The first was, "How do you find time to write?" The panelists agreed that the demands of a full-time teaching position (or any full-time job) require one to sacrifice personal time such as vacations, holidays, evenings, and weekends for research and writing. Time for reflection is critical before composition can begin, but one can be thinking while one is engaged in other activities. A

pad and pencil next to the bed is most helpful for preserving ideas which come in the middle of the night. The dynamics of the classroom actually stimulate professors to think in new ways. Thus the experiences of thinking, teaching, and writing become interwoven.

The artistic dimensions of the writing process have to do with constructing good sentences. Words have to flow, propelling the narrative forward. The data which is given must be accurate, and it

should be presented with a rhythm.

Scholarly books usually are not read by the general public. Therefore, the scholarly author understands that the importance of his/her book and its contribution to the body of knowledge on a given subject cannot be measured by the number of people who read it. Indeed, today's culture of faxes and E-mail is at odds with the contemplative world, leaving little time for one to sit down and read a long novel. Writers today need to be fluent in all modes of communicating with words. Some work better using a pencil at the beginning of the creative process, but word processors sometimes help one to flesh out ideas. The computer, which offers the opportunity for endless editing, affects everything composed on it in subtle ways.

The final topic of discussion concerned what can or should be done to help students write better. It was pointed out that there is little or no development of an argument and little sophistication in much of the writing to which children are exposed today. Students come to



Author-panelists Harvey Yunis, Mary Dodson Wade, and Robert Patten

The honorees and their most recent works are as follows:

Jeff Abbott	<i>Promises of Home Distant Blood</i>
Austin Bay	<i>Prism and A Quick and Dirty Guide to War</i>
Yildiz Bayazitoglu	Ed., <i>ASME Proceedings of the 31st National Heat Transfer Conference and ASME International Mechanical Engineering Congress and Exposition Proceedings, HTD</i>
Andrew R. Barron	Ed., <i>Advanced Materials for Optics and Electronics</i>
John B. Boles	Ed., <i>Journal of Southern History</i>
Catharine S. Brosman	<i>Passages</i>
William Camfield	<i>More than a Constructive Hobby: The Paintings of Frank Freed at the Museum of Fine Arts</i>
Jane Chance	<i>Gender and Text in the Later Middle Ages</i>
Bala G. Dharan	Co-Ed., <i>Readings and Notes on Financial Accounting: Issues and Controversies, 5th ed.</i>
Matthias Felleisen and Daniel P. Friedman	<i>The Little Schemer, 4th ed. The Seasoned Schemer</i>
Stephen Fox	<i>Galveston: Architecture Guidebook</i>
Art Gottschalk	<i>Amelia (a ballet)</i>
Ira D. Gruber	<i>Warfare in the Western World: Military Operations Since 1600, 2 vols.</i>
Deborah A. Harter	<i>Bodies in Pieces: Fantastic Narrative and the Poetics of the Fragment</i>
Marvin Hoffman	<i>Chasing Hellhounds: A Teacher Learns from His Students</i>
Caroline Houg	<i>Listen to American People Talking</i>
Rita Justice	<i>Alive and Well</i>
Darra Keeton	<i>Paintings and Drawings at the The Cress Gallery (one person art show)</i>
Stephen L. Klineberg	<i>Houston's Ethnic Communities</i>
Karlene Koen	<i>Now Face to Face</i>
Paul E. Lockey	Ed., <i>Studies in Thomistic Theology and author of Introduction</i>
Larry V. McIntire	Ed., <i>Biotechnology: Science, Engineering, and Ethical Challenges for the 21st Century</i>
Roderick McIntosh	Ed., <i>Plundering Africa's Past</i>
Maureen D. McKelvey	<i>Evolutionary Innovations: The Business of Biotechnology</i>
Nicholas G. Malavis	<i>Bless the Pure and Humble</i>
John L. Margrave	Ed., <i>High Temperature and Materials Science</i>
William C. Martin	<i>With God on Our Side: on the Rise of the Religious Right in America</i>
Antonios G. Mikos	Ed., <i>Tissue Engineering</i>
David Minter	<i>A Cultural History of the American Novel: Henry James to William Faulkner, 2nd ed.</i>
Elizabeth Moon	<i>Remnant Population</i>
David Nirenberg	<i>Communities of Violence: Persecution of Minorities in the Middle Ages</i>
Scott B. Noegel	<i>Janus Parallelism in Job</i>
Robert L. Patten	Ed., <i>George Cruikshank's Life, Times and Art, vol. 2 SEL: Studies in English Literature 1500-1900, vol. 2</i>
Basilios Poulos	<i>Basilios Poulos Recent Images at the New Gallery (one-person art show)</i>
David Red	<i>Texas Tales</i>
Sally Reynolds	<i>Art In Our Time</i>
Frederick B. Rudolph	Ed., <i>Biotechnology: Science, Engineering, and Ethical Challenges for the 21st Century</i>
Richard J. Smith	<i>Chinese Maps</i>
Monroe K. Spears	<i>One Writer's Reality</i>
Gale Stokes	<i>From Stalin to Pluralism, 2nd ed.</i>
Diana Strassmann	Ed., <i>Feminist Economics</i>
Elizabeth Tebeaux	<i>The Emergence of a Tradition: Technical Writing in the English Renaissance 1475-1640</i>
James R. Thompson	<i>The Economics of Production and Productivity: a Modeling Approach</i>
Katherine Verdery	<i>What Was Socialism, and What Comes Next?</i>
Mary Dodson Wade	<i>Alamo, Flashpoint between Mexico and Texas Opa's Stories</i>
Carolyn C. Wilson	<i>Italian Paintings XIV-XVI Centuries in the Museum of Fine Arts, Houston</i>
Michael Winkelman	<i>Sacred Plants, Consciousness, and Healing: Cross Cultural and Interdisciplinary Perspectives</i>
Harvey Yunis	<i>Taming Democracy: Models of Political Rhetoric in Classical Athens</i>
Stephen A. Zeff	<i>Accounting Research 1948-1958, 2 vols. Co-compiler, Milestones in British Accounting Literature</i> Co-Ed., <i>Readings and Notes on Financial Accounting: Issues and Controversies, 5th ed.</i>

college with inadequate writing experience, and the time required to write papers in college takes away from the time students have to study more subjects. It therefore is important that writing be built in to the college curriculum. The more papers a student must write, the easier it becomes for him/her to

develop and present his/her ideas. Production and editing are the two parts of the writing process. The key to success is revision. The panelists agreed that the written word needs to be valued more than it is today. To improve one's writing, one should read the best things one can find. ≡



Tom Smith, Shirley Hammer, Elizabeth Kidd, and Walter Baker



Linda Driskill and author John Boles



Event Chair Betty Conner and Dorothy Knox Houghton



Fofo Lewis with author Jane Chance



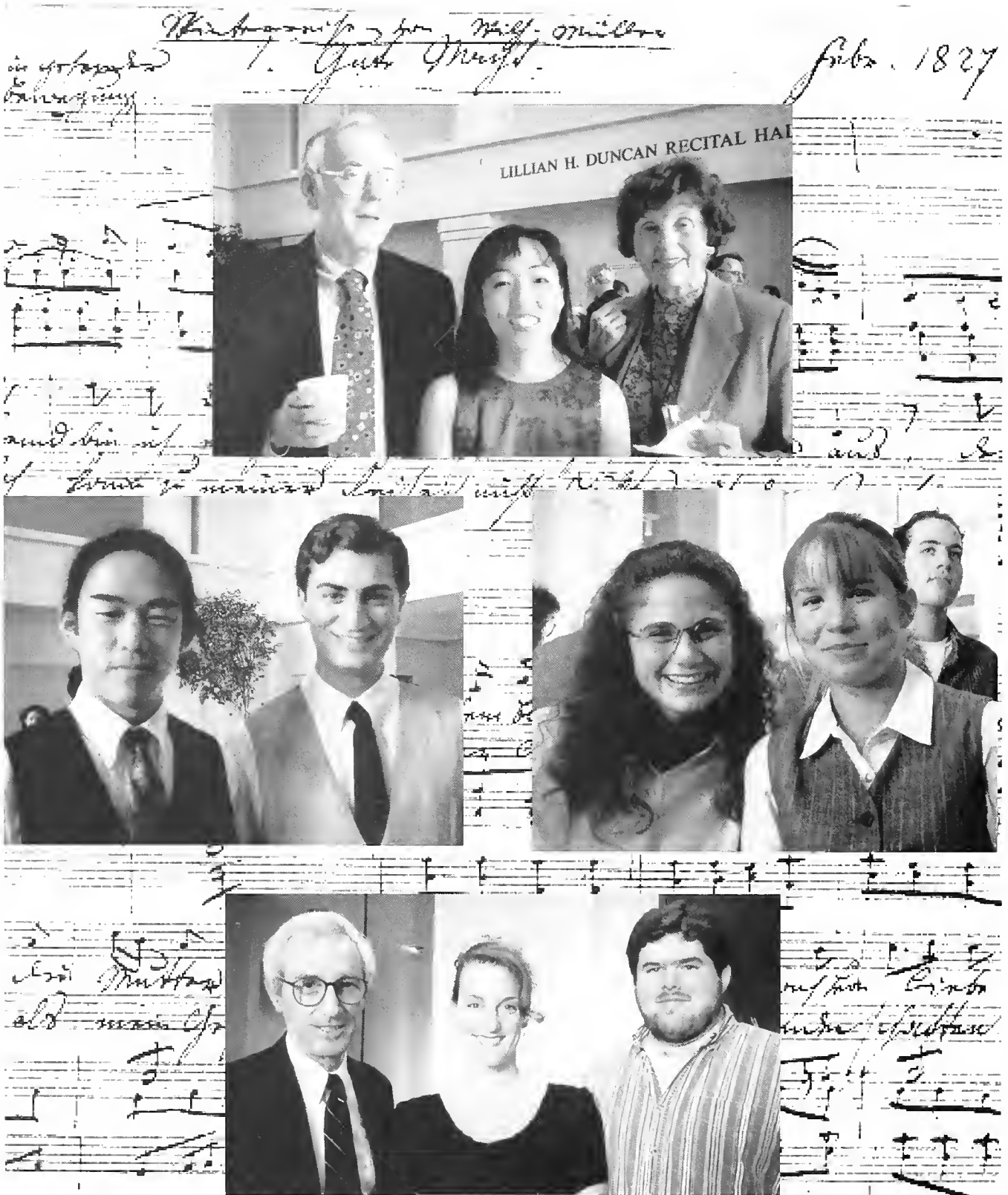
Al Jensen and Tom Smith



Authors Stephen Zeff and Bala Dharan

Schubertiad

by Susanne M. Glasscock



Clockwise from top: Dr. John Ribble (former Dean of UT Medical School) with performer Solhyoung Park (piano) and writer Anne Ribble; String quartet performers Kimberly Buschek (viola) and Martha Walvoord (violin); Shepherd School of Music Dean Michael Hammond with vocal performers Angelia La Rock (mezzo-soprano) and Clifford Derix (baritone); String quartet performers Hikaru Tamaki (cello) and Inam Khosrowpour (violin)

The annual afternoon of special musical performances by students at The Shepherd School of Music followed by a wine reception hosted by The Friends of Fondren Library was enjoyed by over two hundred people on Sunday, February 16th. This traditional joint effort by The Friends of Fondren Library and The Shepherd Society has a 14 year history of great music and community enjoyment. The program of music by Franz Schubert and friends (this year Ludwig van Beethoven) is inspired by the tradition of nineteenth century "musicals."



Franz Schubert

1997 is the two hundredth anniversary of Franz Schubert's birth, and the students honored this legacy with two piano Impromptus performed by Sohyoung Park, songs by Clifford Derix, baritone and Angelia LaRock, mezzo-soprano and a piano trio in B-flat Major by Miss Park, Adam DeGraff on violin, and Robert Howard on cello. In addition, a String Quartet made up of Imam Khosrowpour, Martha Walvoord, Kimberly Buschek, and Hikaru Tamaki played Beethoven's Quartet in B-flat Major.

The quality of the performances and the enthusiasm of the student performers makes the Schubertiad a very special event in The Friends of Fondren Calendar. Those members in attendance should encourage all Friends to make note of this event and plan to attend next year. ≡



Vice President for Student Affairs Zen Camacho, Schubertiad Chair Susie Glasscock, Mary Bixby, and Carol Camacho

Anne and Charles W. Duncan

1997 Friends of Fondren Gala Honorees

by Dorothy Knox Howe Houghton

The Friends of Fondren Annual Fondren Saturday Night gala to be held this year on Saturday, April 19, will honor Anne and Charles Duncan whose efforts over many years have benefitted Rice University enormously. The gala, to take place in the new Anne and Charles Duncan Hall, will benefit the Friends of Fondren Endowment Fund.

In 1991, the format of the party was changed to a gala dinner and auction honoring a person or couple who have had a significant impact on the University. The first such honorees were Mr. and Mrs. Richard O. Wilson in 1991. Subsequent honorees have been Mrs. Edward W. Kelley and her family (1992), H. Malcolm Lovett (1993), Mr. and Mrs. Benjamin M. Anderson (1994), Mr. and Mrs.

Benjamin N. Woodson (1995), and Harris Masterson III (1996). By June 1996, the amount of the cumulative gifts to the endowment was \$808,739. The market value of the endowment was \$1,462,796.

The 1997 honorees have made major contributions and commitments to Rice, both in time and resources, over many years. Charles W. Duncan, Jr., served intermittently on the Rice University Board of Governors for a total of twenty-four years, beginning in 1965. From 1982 to 1996 he served as chairman. He serves on the leadership committees of the building campaigns for the Shepherd School of Music and the James A. Baker III Institute for Public



Family photograph

Anne and Charles W. Duncan

The history of the Endowment Fund dates back to 1976 when it was established with a gift of \$1,000 by Mr. and Mrs. H. Malcolm Lovett. In 1980, the first fund raising event to benefit the endowment was an open house in the library honoring Rice authors. Door prize ticket sales and an auction raised \$3,650 which brought the value of the endowment to \$11,000. The second fund raiser, a Monte Carlo casino night held in 1982, was a cocktail party and auction. Over the next nine years, the value of the endowment grew from this modest beginning to \$570,000 in 1991. In 1989, the event celebrated the fortieth anniversary of the Friends of Fondren Library (raising \$33,000). In 1990, it honored Sam Carrington, University Librarian (raising \$23,000).

Policy. He and Mrs. Duncan are major contributors to those two campaigns, as well as to the construction of the computational engineering building. They are Rice Associates and charter members of the William Marsh Rice Society.

Following his graduation from the Rice Institute in 1947, with a degree in Chemical Engineering, Mr. Duncan worked as a roustabout and chemical engineer for the Humble Oil and Refining Company (Exxon). He later joined the Duncan Foods Company, a coffee roasting firm co-founded by his father and uncle, where he eventually became president. Duncan Foods was merged into The Coca-Cola Company in 1964, and Mr. Duncan was elected to The Coca-Cola Company board of directors. He was named president of The Coca-Cola Company in 1971.

Mr. Duncan has a distinguished record of government service. In World War II he served in the U. S. Army Air Force. From January 1977 to August 1979 he served as Deputy Secretary of the Department of Defense, and as Secretary of Energy from August 1979 until January 1981 in the Carter Administration. In Texas, he has served on the Governor's Select Committee on Public Education, on the State Board of Education, as founding co-chairman of the Texas Business and Education Coalition, and as a commissioner on the Texas National Research Laboratory Commission, which was responsible for the superconducting supercollider project. He and Mrs. Duncan are actively involved in many local organizations and events that promote civic improvement and awareness.

He serves on the corporate board of directors of the American Express Company, The Coca-Cola Company, Pan-Energy Corp, Newfield Exploration Company, and United Technologies Corporation. He is also a director on the board of the Houston-based Robert A. Welch Foundation, and a trustee emeritus of the Brookings Institution. He and Mrs. Duncan serve as directors of the Lillian H. and C. W. Duncan Foundation and the Anne and C. W. Duncan, Jr. Foundation. In 1979, Mr. Duncan was awarded the Gold Medal for Distinguished Service by the Association of Rice Alumni.

Mrs. Duncan was a key fund raiser for the Alice Pratt Brown Hall which houses the Shepherd School of Music. In addition, she was chairman of the committee which planned the dedication of the building, and she served the Shepherd Society as president in 1991-92. The Duncans established the



Main Hall of Anne and Charles Duncan Hall

"Lillian H. Duncan Prize in Piano" to support students in the Shepherd School.

Mrs. Duncan serves on the board of directors of the Child Welfare League of America. She is a trustee and former chairman of the board of the DePelchin Children's Center, a trustee of the Baylor College of Medicine, and the Museum of Fine Arts, where she chaired the 1994 Museum Ball. She is on the advisory board of the Nature Conservancy of Texas, and the steering committee of the Brookwood Community in Brookshire, Texas. She has served on the boards of the National Commission for Children in Need of Parents, Florence Crittenton Services, and the University of Texas Health Sciences Center at Houston.

Rice University and the city of Houston have been beneficiaries of the generosity of Anne and Charles Duncan over several decades. It is most fitting that the Friends of Fondren Library honor them at this time.≡



October 1, 1996 - January 31, 1997

We welcome the following new members.

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** In addition, the following have upgraded their membership in the Friends:*

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Dr. Hugh E. Hall, Jr.
Carolyn M. and Paul Y. Holoye
Ann B. and Elbert W. Link
J. Edwin Smith
Mary and Kirt Walker
Mrs. Shirley Ann Wozencraft

The Friends of Fondren Library is most grateful to these new Friends for their interest and to the Friends of longer standing for their support and for renewing their commitments.

October 1, 1996 - January 31, 1997

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In Memoriam

Samuel Macon Carrington Jr., former university librarian at Rice, died December 25, 1996 at his home in Houston. Following a graveside service, he was buried December 30 in Oxford, North Carolina, his place of birth.

Dr. Carrington was an authority on 16th-century French literature. He received his master's and doctorate from the University of North Carolina at Chapel Hill between 1960 and 1965.

Dr. Carrington joined the Rice faculty in 1967. In 1979, he became a professor of French. From 1974 to 1980, he served as proctor, an administrative position under the dean of Undergraduate Affairs. Rice President Norman Hackerman appointed him University Librarian in 1980, a position he held until 1990.

He is survived by three daughters, Cathy C. Clawson of Manteo, NC, Margaret C. May of Myrtle Beach, SC, and Elizabeth Carrington of Oakland, CA; one son, Samuel M. Carrington III of Marietta, GA, two brothers, Luther Carrington and Watt Carrington, both of Raleigh, NC, one sister, Julia Bemis of Burlington, NC, and four grandchildren.

The family has requested that memorials be made to the Friends of Fondren Library.
Courtesy of Rice News



MEMBERSHIP

Membership in the Friends of Fondren Library is open to everyone. It is not an alumni organization. Membership contributions are as follows:

Recent Alumni (1-5 years since graduation from Rice)	\$10
Contributor	\$50
Sponsor	\$100
Patron	\$250
Benefactor	\$500
Library Fellow	\$1,000

Members of the Friends receive *The Flyleaf* and invitations to special programs and events sponsored by the Friends. Members who are not already faculty or staff of the university receive library privileges. A maximum of four books may be checked out for a period of 28 days, and a photo ID is required. Members must be at least 18. Checks for membership contributions should be made out to the Friends of Fondren Library and mailed to Rice University, Friends of Fondren Library MS 44 - F, 6100 Main Street, Houston, Texas, 77005-1892, along with your preferred name and address listing and home and business phone numbers. Under Internal Revenue Service Guidelines the estimated value of the benefits received is not substantial; therefore the full amount of your gift is a deductible contribution.

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Fondren News

- **WEB WEEK AT RICE** The library will be participating in Web Week, a celebration of Rice's achievements on the World Wide Web. Web Week, sponsored by Information Technology, will span March 17th to March 21st. The library will also sponsor special sessions on Internet searching strategies, Internet Resources in the Sciences, Fine Arts, and Humanities, Government Documents Online, and Rare Books and Manuscripts on the Internet. In addition, Fondren is planning several new online resources: a selection of speeches presented at the recent Economic Summit and an exhibit of Rice Memorabilia.
- **LIBRARY LECTURE SERIES** In celebration of Web Week Fondren Library and Information Technology will co-sponsor a lecture series entitled, "Rethinking Information Access in the Digital Age." All lectures will be in the Kyle Morrow Room, 3rd Floor of Fondren Library at 4:00 p.m. and will be followed by a reception.

March 17 Edward A. Fox, Professor of Computer Science and Associate Director for Research of the Computing Center, Virginia Polytechnic Institute
Digital Libraries: Their Educational Applications and Use

April 11 John Price-Wilkin, Head Digital Library Production Services, University of Michigan
Just in Time Publishing, Just in Case Collections

April 18 Philip Doty, Professor of Library and Information Science, University of Texas at Austin
National Information Policy and Equity of Access to Information

- **RICEINFO**, Rice's online information source is Rice's home server. In RiceInfo, you can both find local information about Rice and you can connect to many other information servers around the world. To reach RiceInfo, instruct your software to point to the Rice homepage using: <http://riceinfo.rice.edu>. For information about Fondren Library that includes access to a Netscape version of LIBRIS, Rice's online card catalog, select "Library" from RiceInfo's main menu. Within this menu, you can enter the LIBRIS system. New library additions to RiceInfo are:
 - *RILM Abstracts of Music Literature*—200,000 citations on international music from 1967 to present
 - *Life Sciences Collection*—1.7 million citations and abstracts to the world's literature in 20 life science disciplines from 1982 to present.



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